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American Art News

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NEW YORK, MARCH 30, 1912.

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.
IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Holland Gallery, 500 Fifth Ave.—Modern paintings.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.
Boston.
Vose Galleries—Early English and modern paintings (Foreign and American).
Chicago.
Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Rare original etchings.
Germany.
Julius Bohler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
Dowdeswell & Dowdeswell, Ltd.—Fine old masters.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

SULLY'S "OLD MASTER."

Mr. Alfred Walter Sully, grandson of Thomas Sully, who has been a collector for years, has a small painting of the head of Christ for which he paid \$6.50 and which "experts" say is an "old master."

In 1894 Mr. Sully attended an auction on Columbus Ave. and bought what he thought was a cheap chromo in a handsome bronze frame for \$6.50. On reaching home Mr. Sully took the chromo out to throw it away and found, underneath it, the painting which has apparently been cut from some larger picture.



MRS. HORTON,

By George Romney.

Courtesy of R. C. and N. M. Vose, Boston.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.
Shepherd Bros.—Pictures by the early British masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Paris.

Charles Brunner—High-class pictures by the Old Masters.
Canessa Galleries—Antique art works.
M. Demotte—Antiques, works of art.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.
Hamburger Frères—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kleinberger Galleries—Old Masters.
Kouchakji Frères—Rakka, Persian and Babylonian pottery.
Reiza Kahn Monif—Persian antiques.
Steinmeyer & Sons—High-class old paintings.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

FRANCIA PORTRAIT COMING.

Francia's portrait of Federigo Gonzaga which, as stated in the *Art News* of Mar. 16, was recently bought by Duveen Brothers of London to be sent to New York, is only a tiny panel 18¾ by 14 inches, but retains the freshness noted when it was last sold in 1872.

The boy is depicted wearing long fair hair—his mother thought it too fair, and Francia humored her by repainting it. He has a black tunic and cap. A jeweled chain, with a large drop pearl, hangs about his neck. He clasps a dagger with his right hand.

ART JURY CHOSEN.

The International Art Jury which will meet in Pittsburgh Apr. 4 at the Carnegie Institute has only one new name, that of Gardner Symons of Brooklyn, all the other members having served before.

VENICE ART EXHIBITION.

The municipality of Venice, Italy, has issued a manifesto inviting Italy and other nations to the inauguration of the biennial international art exhibition to open April 25, and for the dedication of the new Campanile of St. Marks. The manifesto is in the form of an engraving by Joseph Pennell of a view of the piazza of St. Marks, seen from the water, with new and original effects. Mr. J. Pierpont Morgan has written a cordial letter to the committee accepting the invitation and announcing that he will be in Venice for the inauguration.

"PERSONAL GRAFT" BILLS.

Prominent New York Artists discussing the bill creating the position of custodian of works of art in Greater New York introduced in the Legislature, March 12, said that "Personal graft is written all over the whole thing." The bill was killed.

DICKENS FUND DISPLAY.

The collection of English pictures brought over by Mr. Herbert Bailly, editor of the "Connoisseur," from London, to be exhibited for the benefit of the Dickens Centenary Fund at the White-Allom Gallery, 19 East 52 St., and which arrived with Mr. Bailly on the "Campania" last week, will not now be placed on exhibition before April 8. The exhibition will continue six weeks, and an admission fee of 50 cents will be charged, except on Fridays, when it is purposed to have special teas, and when the admission will be \$2.

The more important pictures in this collection are portraits of Countess Calimacey by Gainsborough of the Duke of Cambridge and Lady Hamilton by Romney, Lady Sinclair by Cosway, the Duke of Marlborough by Raeburn and one of Charles Dickens by W. H. Frith.

Perhaps the most interesting exhibit to American admirers of Dickens will be the sketch made by the novelist of the original reading desk he used on his first visit here and a ticket to his first reading given in this country, both lent by Mr. George R. Sims, proprietor of "The Referee."

Among the pictures to be shown—not already mentioned in the *Art News*—are: "St. Jerome in the Desert," by Sodoma; Raeburn's "Mrs. Boswell," and works by Masquerier, who painted Irish women.

Talking with a reporter, Mr. Bailly admitted that many beautiful pictures have found their way here from English houses, but affirmed that England has in reserve hundreds of great and enviable works. "Even in the old manor houses," he said, "we are constantly finding wonderful things of high quality."

Asked if there were not certain owners who would never, under any circumstances, consent to part with their treasures, he hesitated. "I should think so," he finally replied. "Certainly, we can't think of the Duke of Devonshire as parting with his great Holbein or his 'Rabbi,' by Rembrandt. Nor can we think of the Duke of Westminster as giving up his 'Blue Boy,' by Gainsborough, or the Duke of Abercorn, his great Van Dyck." Then he added: "But the strangest things happen. I go to a house and see a masterpiece on the walls and am told that no gold in the world could buy it, and the next year I see it elsewhere. I am staggered, too, by the things I unexpectedly find in American possession."

The executors of the estate of the late Edward Biddle Latch of Frankford near Philadelphia have in their possession a metal vessel which Mr. Latch claimed is the Holy Grail.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Anderson Galleries, Madison Ave. and 40 St.—Rare antique jewelry, old masters, porcelains, etc., collection John L. Graves of Boston.

BROOKLYN Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days. Loan exhibition of works by W. A. Coffin, Ben Foster and F. J. Waugh, to Apr. 21.

C. J. Charles Gallery, 718 Fifth Ave.—Early English pottery.

Cottier & Co., 3 East 40 St.—Early English portraits to Apr. 30.

Crosby & Co., Bway. and 74 St.—Early English watercolors to Apr. 6.

Durand-Ruel galleries, 5 West 36 St.—Paintings by Mauffra.

Folsom Galleries, 396 Fifth Ave.—Paintings by Henry G. Keller and Leon Dabo to Apr. 6.

Hodgkins Gallery, 630 Fifth Ave.—Early French drawings.

Katz Gallery, 103 West 74 St.—Paintings by Bolton Brown, to Apr. 6.

Kennedy's 613 Fifth Ave.—Etchings owned by late Sir Seymour Haden.

Keppel & Co., 4 East 39 St.—Etchings by Anders Zorn to April 28.

Knoedler Galleries, 556 Fifth Ave.—Loan exhibits of works by Goya and El Greco for benefit of Woman's Suffrage League. Admission April 2-6, \$1.00—Apr. 7-20, 50 cents.

"Views of N. Y." by Hoffbauer to Apr. 11 and paintings by Henry G. Dearth to Apr. 15.

Lotos Club, 110 West 57 St.—Paintings loaned by Mr. Burton Mansfield, Apr. 1-7.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Richard E. Miller, Apr. 1-15.

MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Twelfth group.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Annual Display "The Ten," to Apr. 6.

Moulton & Ricketts Galleries, 12 West 45 St.—Etchings by Howarth, Brangwyn, Pitton, Haig, and other moderns.

National Academy of Design, 215 West 57 St.—87th annual exhibition. Admission 50 cts. Open day and evening and Sunday afternoons.

National Arts Club—Paintings, textiles and embroideries loaned by Mr. Emerson McMillin, Apr. 3-17.

Ovington Galleries, 314 Fifth Ave.—Paintings by Richard L. Brown.

Photo-Secession Gallery, 291 Fifth Ave.—Drawings and sculptures by Henri Matisse.

Reinhardt Galleries, 565 Fifth Ave.—First exhibition of the National Association of Portraitists, to Apr. 6.

Salmagundi Club, 14 West 12 St.—Annual Thumb-box exhibition Apr. 13-27.

AUCTION SALES.

Anderson Galleries, Madison Ave. and 40 St.—The extraordinary print collection of a former resident of N. Y. City, Apr. 1 and 2, at 8.15 P. M.

American Art Galleries, 6 East 23 St.—By order of an executor—ceramics, silver, books, etc., Apr. 1 and 2 at 2.30 and oils, Apr. 1 at 8 P. M.

EXHIBITIONS NOW ON.

Eleventh MacDowell Group Display.

Serious and well-known artists present the eleventh "group" exhibition at the MacDowell Club, which opened March 21, and closes to-morrow. The Club Galleries are at last, it is pleasant to note, coming in for a goodly share of popularity, and there were more than 1,500 visitors to the present exhibition up to Monday last.

The exhibitors include Ossip L. Linde, who sends six typically good and richly-colored Venetian subjects, and of which "Giudecca, Venice," "Grand Canal—Venice" and "Gate in Venice," are especially noteworthy. Eliot Clarke, of whose seven interesting works, "Sunset at Sea," is a rich and vividly colored canvas, and "Landscape—Spring," and "New England Village—Moonlight," are among his best works. His examples are altogether creditable, and show an encouraging and marked advance over any of his previous work.

Leonard M. Davis is again represented by the Alaskan vistas of glowing fjords and majestic, towering, sunlit mountains, which he renders so sympathetically, and which show long study of the locale. Edward Dufner has five characteristic canvases, of which "Reflections," and "Summer Afternoon," are most appealing. Isabel Cohen's three landscapes are all creditable, and Susan Ricker Knox has eight portraits.

Her presentments of children are especially good. Norwood MacGilvary's ten examples find him, as usual, in poetic mood. His landscapes and figure subjects are rendered with equal skill, and all show knowledge and sincerity. "Twilight after Rain," should not be passed by. Frank C. Mathewson is represented by five examples, much stronger and better than any he has yet shown. His rare color sense, and charm of arrangement are well exemplified in his group. "A Matonic Hillside," "The Survivors," and "October Afternoon," the latter a warm-toned, colorful work, deserve warm praise.

The twelfth "group" exhibition which will open April 4, will include works by Bertha Saunders, Helen M. Turner, Matilda Brown, Alice Larkin, Margaret L. Langstreth, Sarah A. Henry, Irene Brown, Helen Mabie and Beatrice Stevens.

I. Merrick.

Halmi's Portraits and Miss Clark's Miniatures.

At the Knoedler Galleries, 556 Fifth Ave., there is an unusually interesting joint exhibition of portraits by Arthur L. Halmi, and miniatures by Harriet A. Clark. Mr. Halmi's twelve examples, which hold the walls of the inner gallery, are agreeable and dignified. His presentment of President Taft, which holds the place of honor, shows the sitter in an easy and natural pose, and is a strong and typically good likeness. His portrait of Mrs. William Erhart in a rose-colored robe, is an attractive piece of color, cleverly arranged and enhances the beauty of the subject. That of Mrs. C. H. Tangemann is equally interesting, and is a dignified and serious work. The portrait of Ormond G. Smith, however, shows the artist at his best. It is a strong piece of character painting, and is said to be a faithful likeness. The presentments of Baby Violet Tangemann, Mrs. Robert C. Morris and Mausl, are all interesting examples.

Among Miss Clark's twenty-seven attractive miniatures, it is hard to make a choice, but those of Rear Admiral Robley D. Evans, and Mrs. William D. Capehart, should not be overlooked. There is good arrangement in the portrait of Madam Bonbon, and "La Princesse" is good in color, and a charming rendition of "Bacchante Ivre," a well-drawn nude, has good composition and charm of arrangement. "La Paloma," is a delicate, refined work, and "A Normandy Maid," is also alluring. By way of variety, there are portraits of dogs, painted with sympathy and understanding.

Early English Portraits at Cottier's.

Ten portraits by the early English masters—all of unusual importance and fine quality—are on view until the close of April, at the Cottier Gallery, No. 3 East 40 St. The portraits have been carefully chosen and the effect of the display is a beautiful one. The three examples of Raeburn—all half-lengths, of "Captain George Makgill and Wife," a handsome middle-aged couple, "Mrs. Kerr," respectively, are in his best manner, with all the virility of brushwork and fine expression and color of the Scottish master. The example of Sir William Beechey, the portrait of a lady in white muslin, is so decorative and warm in color as to suggest Hoppner rather than Beechey, but when one turns to Hoppner himself, as exemplified in the charming presentment of "Mrs. Crutwell," from the collection of Thomas Thorburn, one recognizes the subtle distinction between the work of the two painters.

Very attractive in its faithfulness and quiet dignity is Sir John Millais' portrait of Mrs. Heugh, which in pose and feeling recalls Whistler's presentment of his mother, a typical Morland, "The Farm Yard," a rich, poetical, characteristic landscape by Wilson, a strong half-length of "An Advocate," by the Dutchman, Cornelis Van Keulen, and a quarter-life-size typical and most interesting two-figure work, entitled "Conversation Piece," by Hogarth, complete this excellent display.

Dabo at Folsom's.

For the first time in five years, Leon Dabo is holding a "one-man show," and twenty-one of his recent works are on view at the Folsom Galleries, 396 Fifth Ave., through April 6. The delicate, subtle tonality of his canvases appeal as always, and this display is one of the most harmonious in effect imaginable.

"Silver Light, Hudson River," is happily named, with its soft, mysterious silver rays—a sympathetic and alluring canvas. "The Rocket," "The Bay," "Long Beach," and "Woodstock—Evening," make their appeal for subtle quality and beauty of color, "Cathedral Rock, Hudson River," has a fine sky and poetic feeling, and "Winter, Hudson River," is expressive of a personal viewpoint.

The National Gallery, Ottawa, Canada,

recently purchased "The South Shore," by this artist; and the Milwaukee Art Association acquired "Nassau Beach" for its permanent collection. Mr. Dabo is now represented in seventeen of the most important public museums in the United States and Europe, including the National Gallery, Washington, Chicago Art Institute, Toledo Museum, Detroit Museum, John Herron Institute, of Indianapolis, and at the Imperial Museum, Tokio, Japan.

At the Folsom Galleries, there is also a group of works by Henry G. Keller, a Cleveland artist. The advance in his work is significant, especially in view of the lack of art encouragement which marks his native city. He is talented, views his subjects broadly, and is making a brave fight to win, but the odds are against him in Cleveland.

Newton at Tooth's.

Richard Newton, Jr., is showing at the Tooth Galleries, No. 537 Fifth Ave., a half score of portraits of well-known society sportsmen and women, and whips, some of them mounted, a presentment of the handsome hunting steed "Bloomington," owned by Mr. George Messervy, and a composition of mounted horsemen in an autumn landscape. Newton is almost the only American artist who has revived and practises out-door portraiture—especially of sportsmen and women. He catches an excellent likeness, and his drawing is correct and true, while he paints with marked sympathy with his subjects. In the present display, the presentments of Mr. Henry Higginson on his horse "Fincastle," of the Middlesex Hunt, of Mrs. James K. Maddux on her fine hunter "Gray Cap" of the Warrenton, Va., Hunt, of Mr. Lamont Dominick on "Newmarket," and of Mr. Ramsey Turnbull with the Somerset beagles, are especially good. A half-length portrait of Mr. Jay Coogan is life-like and faithful to the original.

In the same gallery, now hangs L'hermitte's last year's Salon picture—a wide stretch of yellow harvest fields with reapers at work in the foreground, and some distant blue hills, with a river between, all bathed in golden September light, a most virile and alluring canvas.

Bolton Brown at Katz's.

An exhibition characterized by rare beauty of color and poetic quality, is that of the fifteen canvases by Bolton Brown (who has dropped the Coit middle name), now on at the Louis Katz Galleries, 103 West 74 St., to continue through April 8. There are landscapes, with and without figures, and poetical transcriptions of nature in her varying moods, from spring and summer to autumn and winter. Delicacy and refinement of color characterize the entire exhibit, as well as lyrical quality and beauty of light, and whether the artist paints nudes in a summer landscape or a snow squall in winter, his work is always spontaneous and individual.

The "Spirit of Travel," has lovely light, and a charming sky, and "The Poppy Parasol"—which name seems incongruous—has rare beauty of color and is an interesting composition. "Vernal Breezes," "Fruits of the Earth," and "Green Fire," are all typically good examples. "Woodland Pool," with its delicate tawny yellows and soft greens, is an alluring bit. Altogether the exhibition is unique, satisfying, and emphasizes Mr. Brown as a sincere and deep student.

Early French Portraits at Ehrich's.

Fifteen representative portraits by the early French masters are on exhibition at the Ehrich Galleries, No. 463 Fifth Ave. The array of these charmingly decorative works gives the galleries a most effective and attractive appearance.

Perhaps the strongest work shown is Chardin's three-quarter-length seated presentment of the "Poet Fontenelle"—an unusual example, characteristic in technique and fine in expression. Of the two examples of Drouais, both typically decorative and refined, the most alluring is that of "Mme. Du Barry," and there is rare quality in the "Lady in Blue." Of the Greuzes, the "Head of a Girl" is most characteristically soft in color, and sweet in expression. Vigée Le Brun is represented by a Portrait of the "Princess Sapieha," an unusual example, and David's "Portrait of a Man," is a most virile and effective canvas. Well and adequately represented also are Mignard, Rigaud, Tocque, Carle Van Loo, and Vestier.

To the many lovers of this period of French art, this display will forcibly appeal. It has been arranged with taste and care.

Mora at Pratt Institute.

Eight oils and twenty water-colors by F. Luis Mora are shown at the Pratt Institute Gallery, through Apr. 8. The work is the most recent done by Mr. Mora and is typical of his strong and colorful brush.

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EXHIBITION CALENDAR FOR ARTISTS

CARNEGIE INSTITUTE, Pittsburgh, Pa.
Sixteenth annual exhibition.

Press View Apr. 24
Exhibition opens Apr. 25

NEW HAVEN PAINT AND CLAY CLUB, 59 Elm St., New Haven, Conn.

Exhibits received April 1
Exhibition opens April 8
Exhibition closes April 20

AMERICAN WATER COLOR SOCIETY, 215 West 57 St.

Forty-fifth annual exhibition.
Exhibits received Apr. 12-13
Private view and reception Apr. 24

IN AND OUT THE STUDIOS

The paintings and drawings by Elihu Vedder, shown at the Macbeth Galleries last month and then reviewed in the *Art News*, have been on exhibition at the Century Club this week. The exhibition will close there to-morrow.

William Sartain, whose studio is at 130 West 57 St., has recently completed one of his tonal landscapes, in which he has introduced an Arabian fountain in an harmonious manner. He is now at work on a portrait of Miss Edith Clark, a sweet-faced young woman.

Abbott H. Thayer, who recently spent several weeks in New York, and gave two out-of-door demonstrations at the Natural History Museum, on the life and characteristics of birds and animals, has returned to his studio at Monadnock, N. H., where he proposes to resume his painting which he interrupted for the study of special birds and the writing of his book on the laws and natural science of these subjects. His lectures, which were largely attended by artists as well as the public, were intended chiefly to show the result of counter-shading in nature, as in the protection of animals, and proved that they were endowed by nature with the colors of the localities they inhabited in order to become indistinguishable to their enemies. The artist made a serious study of the subject in the tropics and in Florida on which he proved himself a qualified and interesting talker. He contemplates painting landscapes and cattle subjects in the near future.

Miss Nelly Harvey, a young English painter, but who, through a long residence in Munich, is identified with German artists, has set up a temporary studio at the Savoy Hotel, where she is at work on a number of interesting portraits. Miss Harvey is a capable judge of both Spanish and English pictures, and has been very successful in copying the works of these masters.

A copy of Saint Ildefonso by El Greco, the original of which is in the Church of Illecas, Toledo, is now at the Copley Society's exhibition of Spanish pictures in Boston. This copy has so much of the master's spirit, that Herr August Mayer has used it as the frontispiece in his recent book on El Greco. Since the death of the elder Beruete, Herr Mayer is considered as perhaps the best living expert on Spanish art, with the exception of the younger Beruete.

Miss Harvey's portraits show versatility of expression inasmuch as she is able to get the psychology of her sitters and express each in the method peculiar to the individual.

Charles Naegele, Jr., the gifted son of the well known portrait painter, has been invited by the Salmagundi Club to give a piano recital at their next "Ladies' Night," April 4. The young man who is only fourteen has shown remarkable musical talent since his third year.

Arthur T. Hill has taken a studio at 15 West 67 St., where he has painted several typically sympathetic and delicately colored landscapes. "The Dunes, Amagansett," a remarkably good example, was recently purchased by the Hon. Charles A. Schieren, ex-mayor of Brooklyn, and presented to the Brooklyn Institute. At his studio there are now, among other good canvases, one entitled "Close of a Rainy Day," which has good distance, lovely color and poetic feeling.



DINNER GIVEN TO MR. AYLWARD BY MR. SAMUEL T. SHAW.

John J. Boyle, who has taken a studio in the Miller Building, 1937 Broadway, is executing an important commission—a monument to Commodore Jack Barry. It is of heroic proportions, and includes, in addition to the figure of the Commodore, a graceful figure of Victory seated at the base of the monument. It will be cut in marble and placed in Franklin Square, Washington, when completed.

Philip Schmand held a reception at his Broadway Arcade studio, 1947 Broadway, on Monday last, when he showed a recently completed lifelike portrait of the Rev. Warren C. Hubbard, intended for the Rochester Consistory at the Masonic Temple. The portrait was viewed by a large number of Masons who were especially interested and pronounced it a faithful likeness and a satisfactory work in every way.

A. Muller Ury has had, as usual, a busy season with portraiture. Among his recent portraits is a three-quarter length presentment of Mrs. Miles Gilbert Riley, and a standing full-length portrait of Mrs. Gardner Brown. A most satisfactory work and an excellent likeness is a portrait of Mr. John H. Cole.

An exhibition of paintings from the collection of Burton Mansfield, Esq., will open at the Lotos Club, 110 West 57 St., on Apr. 1, to continue through Apr. 7. Further mention of the display will be made next week.

WILL IT REALLY BE SPRUNG?

The Salmagundi Club will give a dinner on Monday evening next, Apr. 1, to the Presidents of the various art organizations of New York, forming the National Academy Association. The guests of honor invited to be present and to express their views are: John W. Alexander, Herman McNeil, William A. Boring, A. I. Van Laer, H. B. Snell, Charles Dana Gibson, E. H. Blashfield, Bert Hanson, C. Frank La Farge, Ernest Flagg and Borough President George McAneny.

It is possible that the long expected announcement of a great new gallery, adequate for all exhibitions and a home for all of these societies, may be made at this dinner.

CHAMPLAIN MEMORIAL BUST.

The committee of twelve prominent Frenchmen, who are coming to the United States to present a memorial bust of Samuel Champlain, by Rodin, will sail April 20 on the new French liner *La France*. Before going to Lake Champlain, in June, they will visit Washington, Philadelphia, New York and Boston.

ANNUAL SHAW DINNER.

Mr. Samuel T. Shaw gave his annual dinner to the winner of the Shaw Prize at the preceding year's Salmagundi Club's display of members' pictures, at the Club, on Mar. 13.

The guest of honor this year was W. J. Aylward. The guests present were: W. J. Aylward, Thos. Nast Fairbanks, Paul E. Alberti, Thomas Fogarty, J. B. Acken, Ellsworth Ford, Gifford Beal, Wm. H. Gruebey, Dr. Geo. E. Brewer, Howard Giles, Hanson Booth, Wm. Kendall Gillett, C. L. Barstow, F. Ernest Gignoux, F. D. Casey, W. J. Hays, Paul Cornoyer, Dr. Leigh Hunt, James Carrington, Fredk R. Hirsh, Chas. S. Chapman, Wade H. Hayes, Gustave Cimiotti, Benj. W. Homans, John Carlson, Ernest L. Ipsen, Frank De Haven, Paul King, Everett Dominick, Wm. A. Kirkpatrick, John W. Dunsmore, R. W. Kellogg, F. B. Masters, Chase Emerson, F. Luis Mora, J. F. Murphy, Geo. C. McIntosh, Edw. Potthast, Arthur E. Powell, F. K. M. Rehn, Frank F. Rogers, H. B. Snell, Sam'l T. Shaw, Henry Smith, W. H. Shelton, W. G. Smith, Albert Southwick, Winfield M. Thompson, A. T. Van Laer, and Carleton Wiggins.

A PRIZE COMPETITION.

The Women's Educational and Industrial Union of Boston, desiring a new seal to be used for official purposes and on printed matter, offers a prize of \$50 for the best design. The design must be original and must include the words, "Education, Industry, Social Service" and "Women's Educational and Industrial Union, Boston." The drawing must be a finished working design, circular in form, and of a size suitable for reducing to one and one-half inches in diameter. The drawing must be received before April 30. The judges of the competition are Joseph Lindon Smith, C. Howard Walker, Hermann Dudley Murphy, Martin Mower, Amy M. Sacker, and Edith M. Howes. Further details may be learned by consulting the posters issued by the Union.

"LES ANCIENS" WILL DINE.

"Les Anciens" of the Academie Julian will have their fifth annual dinner and reunion at the Hotel Brevoort on the evening of Thursday, April 4. They will come in blouses and corduroys and besides the dinner they will enjoy a "perfectly pure and refined vaudeville." There will also be an exhibition of academy studies. This year any student who worked in any of the Paris academies previous to January 1, 1898, may, on application to Mr. F. A. Bicknell, secretary, at No. 58 West 57 St., secure the high privilege of sharing in the great dinner.

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SPRING ACADEMY SALES.

Twelve pictures have been sold to date from the Spring Academy Exhibition and several more are in prospect. Those already sold are "The August Moon," by George H. Bogert, for \$1,200; "Capri," by F. C. Warren; "City Skyline," by Eliot Clark; "Near Chartres," by Emma Lambert Cooper; "Young Woman with Jewels," by Helen M. Turner; "Idleness," by Mary Green Blumenschein; "November," by L. E. Baerman; "Late Afternoon," by Ossip L. Linde; "Near Suffern," by Percival De Luce; "Grove and Fields," by J. Francis Murphy, bought by Mr. Geo. A. Hearn; "Wind and Snow, New York," by Guy Wiggins, bought by Mr. Geo. A. Hearn; "Girl of 1912," by Wm. T. Smedley, and "Narcissus," a statuette, Enid Yandell.

A joint exhibition of works by Julia Dewey and Josephine Wood Colby was held at the Woman's Cosmopolitan Club during the past two weeks, and closes to-day. Mr. Dewey's portraits showed good arrangement and color charm. Mrs. Colby's examples were chiefly figure compositions faithfully and sincerely painted.

Francesco Paolo Finocchiaro gave a musicale and reception at his Bryant Park studio Wednesday afternoon last, which was largely attended and very successful. Mme. Vere and Mr. Belvor sang, M. Sapio accompanied, and several of the artist's latest pictures were shown.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

AUCTIONEERS' GUARANTEE.

The customary provisory clause in
the catalogs of New York art auctions
to the effect that the auctioneers do
not guarantee or hold themselves re-
sponsible for any errors in description,
or for the authenticity of articles of-
fered, according to an authorized an-
nouncement of the Anderson Auction
Company, in advance of the coming
sale of the important collections of Mr.
John L. Graves in their galleries will
be, as far as the jewelry and antiques
are concerned, superfluous, as the com-
pany guarantees each and every piece
to be correctly described and as having
been submitted to the highest "expert"
knowledge. In this guarantee the
owner joins.

This is certainly a new and refresh-
ing departure in art auction custom
and methods, and the effect of this an-
nounced advance guarantee upon the
sale, will be watched with interest.

THAT "PICTURE NAIL."

A correspondent takes issue with us
as to our opinion expressed last week
to the effect that a picture which has
hung, or hangs upon a nail in some art
house of the first class, is a safer pur-
chase, as a rule, than one discovered in
some "side street" small gallery or

room, or even in some junk shop. He
argues that knowledge, wisdom and a
good eye and taste make the particular
"Picture Nail" of little or no conse-
quence.

We admit that our correspondent,
who is a connoisseur and collector and
who has good knowledge, eye and taste
may well be indifferent to "nails," and
we appreciate and share with him his
joy on some rare picture found by his
discerning and educated eye in some
out of the way place. But all art
lovers and collectors, especially in a
country still young in art knowledge
and culture such as this, have not our
correspondent's knowledge, eye and
taste, and we advise these, for whom
we wrote more especially, to prefer
pictures from the "nails" of established
dealers of reputation and knowledge.

LINCOLN MEMORIAL.

The Architectural League of N. Y.
and American Institute of Architects
issue circulars saying: "The question
of the Lincoln Memorial is before Con-
gress and will shortly be decided. The
proper and best scheme is for a build-
ing in the Mall site in the District of
Columbia. This would cost two or
three million dollars at the most, and
two million dollars have already been
appropriated. There is an alternate
scheme proposed to build a memorial
state road from Washington to Gettys-
burg. This road would cost origin-
ally something in the neighborhood of
\$40,000,000 and the Government engi-
neers have estimated that the annual
up-keep would be somewhere between
five and seven millions.

"The Architectural League of New
York, and American Institute, are
strongly in favor of a building and de-
cidedly opposed to the road. The cost
of the latter is exceedingly great and
unjustifiable; as a suitable memorial it
does not compare with a building."

SALE OF OLD MASTERS.

A reliable correspondent writes that
the paragraph published in the *Art
News* last week, referring to a reported
discovery of Old Masters of note in
Lima, Peru, is confirmatory of the fact
that such works, which formed the col-
lection of Dr. Ortiz of Lima, have been
verified and sold to an American collector
for £30,000 (\$150,000).

ACADEMY FAILS TO DECIDE.

The special meeting of the Academy
of Design on Wednesday evening last,
called for the purpose of voting upon
the abolition of the "Red Ticket,"
which permits members to enter their
works at exhibitions without passing
the jury, was unsuccessful, owing to
the lack of a quorum. However, a
number of those present voluntarily
signed away their rights to a "Red
Ticket."

PRINCESS SHOWS PORTRAITS.

The Princess Lwoff Parlaghy gave
receptions Wednesday and Thursday
afternoon at her apartments in the
Plaza Hotel, when she showed a
number of portraits of prominent men,
including those of Gen. James Grant
Wilson, recently completed, and
Messrs. Whitelaw Reid, Joseph H.
Choate, Seth Low, William H. Bliss,
Ogden Mills Reid and Baron Schlip-
penmach. The Princess is a misogy-
nist and does not care to paint wom-
en or entertain them. Her guests and
sitters are therefore always of the male
sex.

PITTSBURGH.

The paintings by John Lavery, who
was selected as special exhibitor at the
International Exhibition at the Carne-
gie Galleries this year, are hung in gal-
lery L. In the collection is his recent
portrait of his daughter, Miss Lavery,
known as "Eileen," which is at once a
portrait and a picture and a charming
insight. "Eileen" is posed rather than
seated in the foreground, half support-
ed by one slender hand, while the other
holds her Pomeranian on a leash. A
loose white gown and a motor bonnet
give her an air of quaint childishness,
combined with the brooding, world-old
mystery of womanhood. In the por-
trait of Miss Lily Elsie in the "Merry
Widow," Mr. Lavery has accomplished
a feat. He has made the temperament
and mentality dominate the obscuring
blonde physical perfection.

Bernardos J. Blommers, of Holland,
who has come to this country to paint
the portrait of Andrew J. Carnegie,
has been here visiting his son and
daughter-in-law, Mr. and Mrs. Pierre
Blommers.

The collection of large sacred paint-
ings by Ferdinand Danton has been
given by his widow to the Church of
St. John the Martyr, 73rd St. East, and
the largest picture, "Christ Before Pi-
late," has been hung in the church.

KANSAS CITY.

A large collection of rare Japanese
prints valued at \$50,000 has been pre-
sented to the Art Institute by Mrs. W.
B. Thayer. The collection forms a his-
tory of Japanese engraving extending
over four hundred years.

TOLEDO.

The present exhibition of paintings
at the Toledo Museum consisting of
examples of Birge Harrison, J. Carroll
Beckwith, L. Emerson Van Gorder
and Thomas Shrewsbury Parkhurst
will close Mar. 31, and will be suc-
ceeded by a collection of bronzes by
Prince Paul Troubetzkoy now in the
St. Louis Museum and which will be
installed in the beautiful sculpture
court.

The large gallery No. 1 will receive
the collection of Jonas Lie now on ex-
hibition at the Penna. Academy. A
collection of 207 examples of the Am-
erican Society of Illustrators, the an-
nual Water-Color Exhibit and the
eighth American Photographic Salon,
will also soon come to the Museum.

The Museum has acquired two inter-
esting oils for its permanent gallery,
one from the easel of Elizabeth Nourse,
entitled "Twilight," an interior with a
mother preparing her child for the
night's rest and George Bellows'
"Blackwells Island Bridge." This last
canvas is notable for spontaneous
brush work, accurate values and im-
pressive color.

LA FAYETTE (IND.)

The fourth annual exhibit of the Art
Association now on here will close
Apr. 4. The paintings were selected
by Mrs. M. F. Johnston, president of
the Art Association of Richmond, have
been exhibited at Muncie and Charle-
ston, Ill., and will be shown later in In-
dianapolis.

Among the artists represented are
Otis Adams, Gifford and Reynolds
Beal, Lewis Cohen, Bruce Crane, Leon
Dabo, Chas. W. Eaton, Ben Foster,
Marshall Fry, Robert W. Grafton, Rob-
ert Henri, H. S. Hubbell, Paul King,
Josephine Paddock, Gardner Symons,
Henry Mosler, F. Ballard Williams,
C. F. Ryder, Edward W. Redfield and

Paris Auction Methods.

Editor *American Art News*.

Dear Sir:

In your correction of the cable reports
of the Paris Dollfus sale in the "N. Y.
Sun," what you say at the end of the article
is not exactly right. There are no "upset"
prices named for each picture as it comes
up to be sold at a Paris auction. The price
named by the expert is what we call in
Paris "prix de demande" and is only the
estimation made by the expert for the pic-
ture; that is, the price at which he is ask-
ing the public to buy. The bidding does
not start from that price, sometimes very
much lower. The picture may be knocked
down below the estimation price, or much
higher, according to the number and dis-
position of the bidders.

Yours very truly,

G. D.

Morris on Italian Art.

Editor *American Art News*,

Dear Sir:

I should like to say a few words with ref-
erence to the recent controversy in the
Art News anent Mr. H. S. Morris, and the
troubles at Rome. I am particularly inter-
ested, as I was in Rome during the entire
exhibition year.

As far as I can judge, Mr. Morris seems
to have some grudge against Italy and its
artists, and wishes to instill a bad feeling or
spirit into the minds of our American peo-
ple towards that country. He certainly
reached the climax when he is quoted as
having said, in an address before a certain
club in Philadelphia, that "Italy has no
contemporary painting and sculpture to
compare with our own."

As to sculpture in Italy—we need only
look at the new monument in Rome, and
see what work her modern sculptors are
doing. Monteverde, Biondi, Managnani,
Gemito, Appoloni are only a few Italian
sculptors who certainly compare more than
favorably with any of our American scul-
ptors. As to painters—Mancini, Jous, Ca-
prile and Tito Bazzaro, are the names of a
few who certainly are equal to any of our
best painters.

By saying what he did, Mr. Morris was
simply unjust. We have good painters—so
has Italy. We have good sculptors, but
Italy is still ahead in that department.

At the Rome Exposition, all the countries
seemed to have depended upon work done
at least 25 to 30 years ago to bring up the
standard of their exhibit—America includ-
ed! And as to the work done by the art-
ists during the last five years, in all coun-
tries, it seems on a par, and is simply retro-
grading with a feeling of the "futurists."

Very truly yours,

Carrie Lewi.

New York, March 27, 1912.

AMERICAN ACADEMY AT ROME.

The Committee for the American
Academy at Rome held a meeting on
Wednesday to receive works in scul-
pture and painting for applicants for
membership. Of eight sculptures sent
in, three were accepted, subject to the
approval of the Roman jury. These
were by Messrs. Gregory, Sanford and
Friedlander. Of the 22 paintings sent
in, eight were accepted. They in-
cluded the works of Messrs. Bogden
Ove, Davidson, Meyrowitz, Meyers,
Henneys, Cowell, Murphy and Savage.

WASHINGTON (D. C.)

Recent oils by Gardner Symons are
on exhibition at the Corcoran Gallery
through Apr. 3. Most of these have
been already noticed in the *Art News*,
when shown in New York.

Water-colors by Florence Robinson
have been on exhibition at the Shelby
Clarke Gallery. These were noticed in
the *Art News* when shown at the
Strauss Gallery in New York.

ROCHESTER.

The Rochester Art Club has invited
artists who contribute to the Corcoran
Gallery, the Penna. Academy and Chi-
cago Art Institute exhibitions, to send
to the 1912 Art Exposition which is held
simultaneously with the Rochester In-
dustrial Exposition at Exposition Park.

Mayor Edgerton and Edgar F. Ed-
wards have both assured the local club
that larger quarters will be supplied for
the exhibition of pictures.

LONDON LETTER.

London, Mar. 20, 1912.

Perhaps the finest of private collections of 18th century French art works—that of the late Sir John Murray Scott—is soon to be sold at auction here, and "The Sphere" in discussing the collection and its dispersion says:

"The romance of the Wallace collection has always appealed to the public imagination; the devotion of a father to his natural son has never been so pronouncedly evidenced as in the case of Lord Hertford's bequest to Sir Richard Wallace of those treasures that by the generosity of the latter eventually (more than half) passed into the keeping of the English nation. Sir Richard married but had no children, and he and Lady Wallace adopted John Murray Scott, a young man of tact and talent who was invaluable to him as confidential secretary, and whose father, a doctor at Boulogne, had attended Sir Richard in his medical capacity.

"When his benefactor died the adopted son devoted himself to Lady Wallace, who was warmly attached to him, so much so that it is due to Sir John Murray Scott's memory to record that he was largely instrumental in the collection at Hertford House, London, being made so complete and superb. The residue of possessions after Lady Wallace's death came to her adopted son, created later Sir John Murray Scott, who died a few weeks ago, leaving a widespread regret for his loss, for a simpler and more generous-natured man never lived.

To realize what the Hertford collection, enriched by Sir Richard's own acquisitions, really was, one had not only to see Hertford House but to visit Sir John Murray Scott's home in Connaught Place, London, and his apartment in the Rue Lafitte, Paris, from which the public were always excluded.

"Here were objets d'art as unique and desirable as in that vast mansion in Manchester Square. The large gallery was hung with tapestries from the Gobelins and Beauvais factories worked from designs by Le Prince, Coppel, and Boucher. Around the wall stand a series of cabinets, mostly examples of Boule, some executed by the great Ebenist, some 18th century copies made at the time of the great revival of taste for the inlay of brass in tortoiseshell, which most people imagine Boule invented, but which, as a matter of fact, he only perfected.

"A good example characteristic of the dignity of design that governed the furniture of Louis XIV.'s reign is shown in a cabinet. Clocks are a feature of the collection; there is a 'pendule aux flammes' standing upon the shelf of the mantelpiece in the gallery, which with the Clodion candelabra comprise a garniture regarded as being one of the most valuable in Europe. All the rooms have 'pendules' of greater or less value; in the library stands the replica of the famous clock, the case made by J. and P. Caffieri after the designs of the brothers Slodtz.

John Collier will again provide the most discussed picture in this year's coming Academy, but it will not be a mystery picture, as in former years, but a "Portrait of a Surgeon at an Operating Table," and will show J. Bland Sutton, an eminent surgeon, in the operating theatre.

On Mar. 14 there was an interesting and significant debate and following vote in the House of Lords on the question of a supplementary grant of £17,776 for the National Gallery, made up of £15,000 towards the £40,000

for the purchase of the picture known as the "Castle Howard Mabuse" and £2,776 for death duties.

Mr. Ormsby-Gore moved to reduce the vote by £2,776 as a protest against the way in which the purchase was undertaken, more particularly with regard to the manner in which the death duties were dealt with by the Treasury. "He was more than glad," he said, "when the Government gave any grant to the National Gallery for the purchase of pictures, and one of the worst things about this particular supplementary estimate was the withdrawal of the grant for 1912-13, which meant that during the current year the directors of the National Gallery would be unable to buy, except out of other funds, any works of art for the premier national collection. He thought," he said, "£40,000, for this picture was a large sum, and he did not be-

PARIS LETTER.

Paris, Mar. 20, 1912.

The first important spring exhibition, the Salon des Indépendants, is now open. There are many "cubist" pictures on show, but the true art lover will especially admire two seascapes by Albert Marquet; fine views in the Pyrenees by Lacoste, a delicious interior by Lebasque, and works by Désiré, Challie, Mauguin, J. Blot, Valtat, J. Plumet, Van Hassell, not forgetting President Signac's remarkable views of Constantinople.

Jean-Paul Dubray has assembled at the Galerie Boutet de Monvel interesting carved woods, pastels, drawings and aquafortes.

At the Georges Petit Gallery there is a show of water-color views of Spain and Provence. I remarked particularly "The Village of Panvebo," "The

tints forming the Valentin collection. The total reached \$33,000.

On Mar. 8 at the Drouot at an important sale of furniture and art works (M. Hémard, "expert") a Flemish tapestry, "Wedding of Psyché and Cupid," fetched \$3,000, and the grand total was \$40,000. On Mar. 11 MM. Lair-Dubreuil, Paulme et Lasquin, sold art works for \$80,000; curios alone brought \$20,000. The same day, M. Armand Lévy gave \$3,200 for a drawing room suite, Louis XVI., with Aubusson tapestries.

The recent Bouwens van der Boijen sale (MM. Hémard and Mannheim, "experts") made \$16,000.

From the Studios.

M. Marcel, architect, has been nominated chief architect of the Panthéon, in place of M. Laloux, who becomes chief inspector of public buildings.

Most artists are busy finishing their pictures and sculptures for the Salons, which open April 15 and May 1 respectively.

In the Museums.

The Musée du Luxembourg exhibits respectively, in rooms C and D, three newly acquired paintings: a landscape by Guillemet, "The Valley of Quiens," a man's portrait by Machart, and the "Lesson at the Spinnet," by Meunier.

The Museum continues its series of temporary foreign exhibitions. At the close of the Italo-Spanish show (which has been open six months) the rooms will be devoted to the works of American painters.

The Dijon Museum has acquired a bust portrait of Adolphe Thiers, by Eugène Guillaume.

Among the Dealers.

I hear that M. Sedelmeyer will publish very soon his eleventh catalog of hundred masterpieces that he has bought or sold lately. A dozen Rembrandts and as many Grecos is a full count indeed. However, the veteran has always surprises in store for his competitors.

The Holbein, "Lady Lee" (collection of Major Palmer) is reported to have been bought by M. Wildenstein for \$200,000. M. René Gimpel is still in New York where I hear he has concluded an important deal with Mr. E. J. Berwind.

The Emporium "Les Grands Magasins du Printemps" has a new department of antiques, old masters and art works by modern artists. The quality of exhibits is very fair and a deserved success is foreseen.

The new firm of "Jamarin," Avenue des Champs-Élysées, exhibits works by Hubert Robert, all very decorative.

M. Achille Bloch has opened a gallery at 10 rue Auber. One wonders where clients come from to feed all the new shops, which grow yearly in Paris like mushrooms in the forest. Business is flourishing, indeed. MM. Bacri, rue la Boétie, have enlarged their premises, and M. Brunner is talking of adding additional rooms to his already fine galleries on the Rue Royale.

R. R. M. SEE.

A special cable to the "Times" says that Mr. J. Pierpont Morgan is delighted with his visit to Egypt and much pleased with the view of his excavations, conducted by Prof. Leithgow, which has given extraordinary results.

A whole temple has been found, and broken columns, capitals, arches, and friezes have been discovered, which are being put in place, besides some extraordinarily beautiful painted decorations, reviving the life, habits, and costumes of the most interesting Egyptian epoch.



COUNTESS OF WILTON,

By Lawrence.

Sold to M. Georges Petit at the Mme. Roussel Sale in Paris for \$95,700.

lieve it was equal to £40,000 worth of other pictures from a national point of view. There were half a dozen first-rate masters of the nineteenth century practically unrepresented in the National Gallery. Was it to be the practice in future," Mr. Gore continued, "that when a picture was sold to the nation, and a Government grant made towards its purchase, the death duties were not to be charged on the full amount? In his opinion, the principle of paying the death duties back to the vendor was a wrong one. He objected to these supplementary estimates, and suggested that there should be a substantial grant to the National Gallery, the directors of which should be required, as a condition of the grant, to buy pictures not of the kind that were open to competition in the American market, but pictures which were going to be valuable some day."

Street," "Near Pampelune," and the "Ondarroa Church."

M. de Nohlac presides over the exhibition of the Painters of Versailles, now open at the Galerie Hessèle.

The brilliant landscape painter, Charles Lacoste, shows his versatility in exhibiting at the Galerie Blot, still lifes and flowers with his usual landscapes.

At Bernheim's, Chabaud has a curious, if not meritorious, lot of pictures, remarkable for the bizarre color scheme of dirty black, grey and white. At Druet, Valtat shows original seascapes, and the Galerie Georges Petit announces an exhibition of works by Albert Besnard, painted during his stay in India.

Recent Art Auctions.

MM. Lair-Dubreuil and Loys Deleil directed the sale of prints and mezzo-

WATERTOWN (N. Y.)

The fourth competitive art exhibition will open next week, under the direction of Charles Frederick Naegele, who, some years ago, organized the plan of charging ten cents admission fee to these exhibitions, and permitting the visitors to cast a vote for their favorite pictures, the work receiving the largest number of votes being purchased with the proceeds. The plan has proved a great success, and several leading painters are represented in the Club's permanent collection.

The exhibition this year promises to be of unusual interest, and some 25 strong artists will be represented, including Robert Henri, Maurice Fromkes, Arthur Powell, Paul Cornoyer, E. Irving Couse, Glenn Newell, Henry B. Snell, Edward Dufner, W. H. Howe, W. Merritt Post, David J. Gue, Edward Potthast, Cullen Yates, Charlotte B. Coman, William Ritschel, E. Loyal Field, Ben Foster, Roswell M. Shurtleff, Gardner Symons, Leonard Ochtmann, Alethea Hill Platt, Alexander Shilling, H. F. Waltman, and Carleton Wiggins.

BOSTON.

An exhibition of old portraits and ideal figure pictures by masters of the early English, Continental and American schools, is now on, through Apr. 6, at the Vose Galleries, No. 320 Boylston St., and is deservedly delighting the *cognoscenti*—not alone of Boston, but a few from New York and nearer points who have had the good fortune to see the display.

It is seldom indeed that one finds in a dealer's gallery 23 old pictures, whose general average of merit, in all the schools represented, is so high. It is a far cry, for example, from the Dutch Primitives to Gilbert Stuart and Copley, and yet the examples of periods so far apart and painters so differing are, in each case, so good and satisfying as to call for repeated visits and study.

To begin with the Primitives, there is a "Crucifixion," of the David school, of rare quality. A head of Christ by Bissolo hangs next, and then follows a lovely "Madonna, Child and St. Joseph," by Ghirlandajo, simply beautiful in color and expression. Two little panels by Francisco de Rosa must be mentioned and also a "Lady Playing Flute" is exceptionally fine in expression, by the later Bartolomeo Vaneto.

To jump the centuries brings the visitor to the English masterworks which are perhaps the feature of the display. And first must be mentioned the three-quarter length seated portrait of the sweet-faced "Mrs. Horton," by Romney, reproduced on the first page of this issue, a most important example, typical in every way and mentioned in E. W. Ward's "Life of Romney." This canvas is one of the best Romneys seen in many a day. At the opposite end of the gallery, hangs a superior and unusual example of Sir William Beechey—a full-length standing presentment of Lady Reade—in subject more like Hoppner and the landscape recalling Reynolds or Gainsborough. This picture, with its handsome subject clad in a black graceful low-cut gown, with a sweet and pensive expression, and framed by a remarkably well-painted landscape, is most alluring.

There are also a very striking half-length seated portrait of Mrs. Browning by Lawrence, dignified in pose and expression, a half-length of the Hon. John Cheyne by Raeburn, splendid in quality and expression, another half-length of Miss McCartney by the same painter, a typical biblical subject by Benjamin West, two examples of Copley, one a half-length of Capt. Victor, of his later, and another a double portrait of Prince Charles and son, of his

early English period, and both characteristic, and a stunning oval portrait of Capt. Sir William Pearson, commander of the "Serapis," by Gilbert Stuart.

The Dutch painters are represented by J. Sandrart, a half-length of a young woman with long yellow curls and quaintly garbed, a striking work, a three-quarter length standing portrait of Lady Harrington, sister of Sir Philip Sidney, by Paulus Moreelse, a superior canvas, while the early Frenchmen are exemplified by a most decorative presentment: "Mme. de Mathiere with a Mandolin," by Tocque, and a charming, also decorative, presentment of the Countess of Beaufort by Louis Michel Van Loo. There is, to complete the display, an admirable story picture, an interior with figures, by F. F. Stechenoff, entitled "Poor Relations."

BALTIMORE.

Several important sales were made at the exhibition of contemporary American art which closed recently at the Peabody Galleries. These included Henri's "Red Shawl," Edward W. Redfield's "Foothills of the Blue Ridge," sold to Frederick H. Gottlieb, president of the Charcoal Club, for the catalog price of \$3,000; W. L. Lathrop's "River Bank," sold to Gen. Lawrason Riggs; Charles A. Watson's "Hazy Morning," to Arunah S. A. Brady and M. E. Pancoast's "Across the Creek," to an anonymous buyer.

An exhibition of 41 landscapes, water scenes, etc., chiefly in oil, by William P. Silva, is in progress at the W. E. Jones Art Galleries. The paintings indicate the possession of a keen artistic sense, the ease and freedom of expression that bespeak technical knowledge and an abundance of temperament. Color is evidently more a matter of concern with Mr. Silva than form. "Magnolia Gardens near Charleston," contained the most pronounced color of the lot, and the climax reached in the red masses of the background is approached through a gradual and telling crescendo. An exhibition of miniatures by Nancy Elliott Cummings, a southerner like Silva, is also on at the Jones Galleries. Miss Cummings possesses the light touch necessary in miniature painting and she further has the equally necessary qualification of being able to draw correctly to scale. Her work has style and finish and is marked by delicate, refined color. Among the portraits is one of Mme. Emma Eames, lovely in quality but rather misleading as a likeness, and a much truer one of the diva's present husband, Emilio de Gorgoza.

The chief appeal of the oils and pastels by Miss Mary Kremelberg shown in Arundel Hall lies in their emotionalism. Miss Kremelberg's art is decidedly individualistic and, as a colorist, she can hold her own anywhere.

Miss Josephine G. Cochrane is represented at the Spring Exhibition of the Montreal Art Association, Montreal, Canada, by a landscape called "Evening," painted at Beupre in the Dominion. Clinton Peters, formerly of this city, but now of New York, is painting a portrait of Mrs. Louise d'Este Fisher of this city. Mr. Peters recently finished a portrait of Mrs. Fisher's husband, the late Judge Fisher.

After a year's residence abroad, Mrs. W. W. Ford, wife of Prof. W. W. Ford, of the Johns Hopkins University faculty has returned to Baltimore. Mrs. Ford, who is a pronounced progressive in her method of painting, worked continuously while in Europe and brought back a number of excellent oils and water-colors. She devotes herself to landscapes and subject pictures.

W. W. B.

NEW ORLEANS (LA.)

The annual spring exhibition of the New Orleans Art Association opened Mar. 16 at the Delgado Museum. There is a notable collection of paintings by the late B. A. Wikstrom exhibited as a memorial. These are, in the main, marines, which show his marked talent for portraying the effects of storms, both in the atmosphere and on the water. Frank Girardin of Richmond, Indiana, is represented by six splendid landscapes in oil, among which are "The Old Apple Tree," strong in portraying the effects of light and shade, and the "Sierra Madre Mountains near Monrovia, Cal.," which reminds one of Keith's poetic conceptions. This is the first time that Mr. Girardin has exhibited in New Orleans, and it is to be hoped that it will not be his last.

Of the local artists, Prof. Ellsworth Woodward is represented by two excellent landscapes representing scenes from the Louisiana pine woods, which are pleasing in composition and technique. Prof. C. W. Boyle, curator of the Museum, has two exceptionally strong landscapes; "Under the Oaks, Bayou Boeuf, La.," and "On Bayou Boeuf." Prof. W. Woodward is well represented by landscapes and architectural views, among which "The Brook," deserves special mention. Other local artists whose work should be noticed are Mary F. Baker, A. J. Drysdale, Nina Harper, Julia M. Massie, Gertrude R. Smith, Ethel Hutson and E. W. Ulrich. The exhibition will remain open until Apr. 12.

SEATTLE (WASH.)

Announcement is made by Mr. G. L. Berg, Director of the Washington State Art Association that negotiations are now under way with a realty corporation for the erection of an eight-story fireproof auditorium, museum and art gallery. Money for this project will be raised by the Association by the sale of bonds which will be issued. It is estimated that the building will cost \$670,000.

A special exhibition of oils, water-colors, pastels and sculpture by western artists was opened with a reception Saturday evening, Mar. 23, in the Museum galleries.

MILWAUKEE.

An exhibition of 21 oils by Jonas Lie, and 14 by Leslie W. Lee, most of which have been seen and described in the *Art News* when shown in New York, has been on in the Art Society's Gallery here, and closed on Tuesday. The display was a most interesting one and had thousands of visitors.

CHARLESTON (S. C.)

The Carolina Art Association opened its annual exhibition at the Gibbes Gallery, Mar. 21. This year the Association, after much negotiation, decided not to bring the usual assemblage of oils from the North, and to substitute a display of miniatures, owned in Charleston, which is especially rich in "works in the little," by such artists as Malbone Fraser, Bonnetheau, etc. To these are added some forty oils—chiefly local scenes, by F. H. Marshall, now working here, and pictures loaned by the Association and private owners.

INDIANAPOLIS.

Old and modern paintings have been loaned to the Herron Institute by Mr. Arthur B. Grove and Mrs. Lydia G. Millard. Mr. Grove's group includes examples of Kneller, Diaz, Boudin, Evert Pieters, De Bock, Jose Weiss and others. The group loaned by Mrs. Millard includes oils, water-colors and prints.

MONTREAL.

The twenty-ninth spring exhibition opened in the Art Gallery Mar. 14 and will continue through April 7.

After a summer in London and Paris, where all available pictures were seen, and a recent trip to New York and Boston, in the former of which the present exhibition at the Academy was visited, one can say, without undue flattery, that this exhibition compares most favorably with picture shows seen in the cities mentioned. The average of the work is high indeed and some of the pictures equal, if they do not excel, pictures seen elsewhere.

To uphold this assertion it is only necessary to mention the paintings of J. W. Morrice, considered in Paris one of the greatest living landscape painters. It may interest American readers to know that Arnold Bennett took Mr. Morrice for the hero of his most amusing book "Buried Alive." At this present exhibition Mr. Morrice shows two large and four small oils. One of the large paintings is a study of a Venetian night, the second a glowing bit of color, red houses mirrored in a canal. The four small canvases are all little gems.

Mr. Brymner, President of the Royal Canadian Academy, is another exceptionally gifted landscapist. His canvas in the present spring exhibition representing a study of autumn foliage along the banks of a quiet river is a perfect work. His other canvases are also highly commendable. A distinctively Canadian artist is Maurice Cullen, whose studies of winter storms in city streets are unique. His most important canvas portrays a team of sturdy horses struggling through a blinding snow storm. Another gifted Canadian, painting here, is Mr. Clapp, whose attempt to put upon canvas the curious effect of a sudden rain storm in summer is most successful.

Among the portrait painters are Mr. Harris with an excellent likeness of Mr. Morrice, father of the artist; Horne Russell, a strong portrait of Sir Wilfred Laurier, not in his usual sunny mood; Mr. Dyonnet a study of Mrs. Hayter Reed in crimson, and Mr. Franchere a couple of portraits.

A noticeable feature in the exhibition is the work of two young sisters of mingled French and Scotch blood, Misses Berthe and Gertrude Des-Clayes. The former paints clever landscapes and the latter produces brilliant portraits. These young women have been here only a short time and will probably be seen later in New York.

Among the well-known Canadian women artists exhibiting are Laura Muntz and Florence Carlyle and Mrs. McGilliveray Knowles. There is also some clever work from the students at the Art School, notably Miss Coonan, Mrs. Allan and Miss May. Of the younger men the work of Albert Robinson is especially worthy, as is that of Messrs. Simpson, Jackson and Hewton, the last an artist of much promise now in Paris.

An interesting feature is an exhibit from Princess Patricia who sends six studies in oils. These are really creditable to the young artist, excellent in color and strong in treatment.

The sculpture exhibit is small and not particularly noteworthy and the ceramics are much as usual.

In addition to the purchase of canvases by local art-lovers the Advisory Art Council purchased the snow scene, "Winter in the Laurentians," by A. Clarence Gagnon, for the National Gallery and Sir Edward Clouston bought "Spring," by Berthe Des Clayes.

Agnes Chesley.



MRS. CORNELIUS H. TANGEMAN,
By Arthur L. Halmi.
At the Knoedler Galleries.

FOREIGN LETTERS. Amsterdam.

R. W. P. De Vries placed on sale, last month, the small but important collection formed by the late Dr. Brandgeest of Munich, of English 18th century engravings in black and colors, among them several notable Morlands. These are superb examples, beautiful impressions and in perfect condition, with margins, etc., and so fine that they seem to have come directly from the engraver's studio. There is also a small collection of 18th and early 19th century French engravings, fashion caricatures, etc.

Mr. De Vries will soon hold an auction of the important collections of the late Mr. Vincent van Gogh, the Amsterdam art dealer. These collections consist of 1st: Aquafortes, lithographs, modern engravings by the best masters of France, England, Germany and Spain (Daubigny, Corot, Millet, Jacque—a unique work almost intact—Daumier—a large collection of his lithographs—Raffet, Charlet, Seymour Haden, Whistler, Goya, Zorn, Israels, Bauer, etc., etc.), in fact, all the great modern aquafortists and lithographers. 2nd: Old and modern drawings of the best Dutch, Flemish, Italian, German and French masters. 3rd: A collection of about 600 examples of old 17th century Dutch engravings, 18th century French and English engravings, among which are several very rare examples, almost all magnificent impressions, formerly in the collection of M. D. Franken, the well-known "amateur" who lived at Vésinet, a friend of the Comte de Miniszech and an uncle of Mr. Vincent van Gogh. 4th: Art library, books on the fine arts, 17th and 18th century illustrated books, etc.

The auctions of these collections will comprise many sales for which illustrated catalogs will be published.

During the year there will also be sold the 4th and last part of the collections of Mr. Nijland, namely, the library of historical books, the topography and customs of the Pay-Bas.

There is also for sale at the De Vries Gallery, a number of beautiful 17th century Dutch drawings, old 16-18th century engravings and several pictures of importance. Several years ago, Oct. 7-30, 1910, Mr. De Vries held, in combination with Mr. Richard Ederheimer, at

No. 366 Fifth Ave., New York, an exhibition of portrait engravings by Dutch masters of the 17th century. This display was the first of its kind ever held in New York, and was devoted exclusively to the works of Cornelius Visscher, Jonas Suyderhoef, and other Dutch masters who combined both etching and engraving on one plate.

At the galleries of Frans Buffa & Sons, 39 Kalverstraat, there are continuous exhibitions of oils and water-colors by the Dutch masters, Josef Israels, Albert Neuhuys, Jacob and Willem Maris, J. H. Weissenbruch, etc., also the best works of the coming Dutch masters, such as Voerman, Jurrès, Zoetelief Tromp, Gorter, V. I. Tonge and others.

The Hague.

The Ancienne Maison Artz changed its title last November to Artz and De Bois. The house has in stock at present three important examples of Willem Maris, two of Bosboom and representative works by Albert Neuhuys, Anton Mauve and Gustave Courbet. As a specialty the firm carries works by such renowned more modern artists as Vincent van Gogh, Claude Monet, Odilon Redon and Paul Gauguin, also an interesting collection of modern etchings and engravings.

COMING GRAVES SALE.

The first part of the remarkable collection of Mr. John L. Graves, of Boston, Mass., consisting of East Indian jewelry, important and rare old masters, Chinese porcelains, bronzes, jades, crystals, lacquers, tusks and incense boxes, European enamels, miniatures, faience, silver, ivories, jewel caskets, Oriental rugs and armor, with a few pieces of fine mahogany furniture, and a collection of Japanese swords, will be placed on exhibition at the Anderson Galleries, Madison Ave. and 40 St., today, preparatory to their sale at auction there, beginning Monday afternoon April 8 and continuing through April 12, with daily afternoon and evening sessions.

The collection is of rare value and importance and has been in process of formation by Mr. Graves for almost fifty years. Mr. Graves has always been a collector and a great traveler. He has formed collections of wild flowers, pebbles, rare plants, clay stones, Napoleonic miniatures and historic pieces, and the Anderson Company, auctioneers, announces that every piece of jewelry and each antique has been passed upon by the best obtainable authorities, and is absolutely guaranteed as described in the catalog. The sale will be an event in the art world.

ALLIS LIBRARY SOLD.

Booklovers and dealers from every part of the country attended the two days' sale, Mar. 25 and 26, of the library of W. W. Allis of Milwaukee, at the Anderson Galleries. The grand total realized was \$53,593.75. The following best prices were paid:

Robert Burns, "Poems," 1786; W. S. Wallace	\$1,650
Charles Dickens, "American Notes for General Circulation," 1842; George D. Smith	1,050
Charles Dickens, "The Chimes," 1858; George D. Smith	775
Charles Dickens, "Life and Adventures of Nicholas Nickleby," 1839; W. M. Hill, Chicago	700
Oliver Goldsmith, "Vicar of Wakefield," 1766; W. M. Hill	475
Charles Lamb, "Essays," printed from 1823 to 1833; E. D. North	1,325
"The Works of Charles Lamb," in two vols., 1818; George D. Smith	1,010
John Milton, "Paradise Lost," 1667; George D. Smith	625
Nathaniel Morton, "New England's Memorial," 1669; Dodd and Livingston	575
Izaak Walton, "The Complete Angler," 1653; W. T. Wallace	3,250
Shakespeare, "Poems," 1640; William Hill	2,750
Edmund Spenser, "The Faerie Queene," 2 vols., 1596; W. T. Wallace	1,900
Shakespeare, "Third Folio, Comedies, Histories, and Tragedies," 1644; W. T. Wallace	1,100
Shakespeare, "Second Folio, Comedies, Histories, and Tragedies," 1632; Lexington Book Shop	625
Tudor Translations, "Essays of Montaigne," 1892	560

Sales of Art Collections

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GRAVES ART COLLECTION

The Extraordinary Art Collection gathered during fifty years in Europe and Asia by John L. Graves of Boston *Now on Public Exhibition* will be sold at Unrestricted Public Sale in ten afternoon and evening sessions, beginning Monday, April 8th.

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THE ANDERSON AUCTION COMPANY

AROUND THE GALLERIES.

Mr. Frank Bohler sailed on the *George Washington* for Munich last week.

Mr. Goldschmidt, of J. & S. Goldschmidt, sailed last week for Frankfurt.

A remarkable exhibition of some fifteen loaned works by Goya and El Greco will open at the Knoedler Galleries, No. 556 Fifth Ave., on Tuesday next, Apr. 2, to continue through Apr. 20. Recent oils by Charles Hoffbauer and Henry G. Dearth will also be on exhibition at these galleries—the former from Apr. 1-11, and the latter from Apr. 2-15.

An exhibition of recent works by Richard E. Miller will open at the Macbeth Gallery, No. 450 Fifth Ave., on Monday next, Apr. 1.

Paintings, embroideries and textiles, loaned by Mr. Emerson McMillin from his collections, will be shown at the National Arts Clubs, No. 119 East 19 St., for a fortnight from Apr. 3, inclusive.

A number of artists contributed pictures to an exhibition and sale at the Fifth Avenue Art Galleries, Thursday. The proceeds of the sale were used to send back to Lawrence some of the strikers' children who are here.

An exhibition of paintings, drawings and prints by Hokusai is on at the Berlin Photo Gallery. The collection was formed by the late Francis Lathrop and is now to be sold by his estate. It comprises many rare examples of Japanese art dating from about 1795, through the early part of the 19th century.

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MAUFRA AT DURAND-RUEL'S.

A score of oils by Maufra are on exhibition at the Durand-Ruel Galleries No. 5 West 36th St. Maufra is one of the strongest of the modern so-called Impressionist painters of France, and this little display gives an excellent idea of the strength of range of his work, his masterful handling of light and his remarkable color sense and feeling. Several of his outdoors have figures, well drawn and placed, and all his canvases have movement and life. One coast scene in particular is entrancing in sunlight and rich color.

WEISS AT MADISON GALLERY.

The exhibition of eighteen works by Samuel A. Weiss, now on at the Madison Gallery, through April 6, will be the last to be held at the gallery, which is to be then given up, owing to lack of financial support.

The present display comprises landscapes with and without figures, all lovely in color and having an infinite and quite individual charm of romance. In "Reflections" the artist shows fine color sense and poetic feeling.

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E. A. SEEMAN in LEIPZIG (Germany)

FOREIGN ART AUCTIONS.

Record Prices at Roussel Sale.

The long-anticipated sale of the art treasures of the late Mme. Roussel at the G. Petit Galleries in Paris, on Monday, Tuesday, Wednesday and Thursday last, was almost sensational in many of the prices obtained—the highest ever recorded in several instances for an art auction in the French capital. Indeed these prices have, not unnaturally given the impression both in Paris and New York that they were made for effect upon the American market. This is, however, strenuously denied by the "experts" and dealers chiefly interested, who point out the fact exclusively stated in the *Art News* last week, that Mme. Roussel only began collecting some six years ago, and bought, regardless of cost, whatever struck her fancy—that her collection, formed in this way, and since the great rise in values, especially of works by the old masters and such moderns as Corot—would be the first to come under the hammer, and that the sale, therefore, of her pictures, at least, which only numbered 33 oils, eight water-colors and 25 miniatures, all examples of good to rare quality, would indicate the fluctuations in value of high class works at present.

The sale figures amply justify last week's prediction of the *Art News*, and support the denials of the "experts" and dealers that the sale was in any way a "bolstered" one.

Mme. Roussel died last autumn, leaving her art works to her son and daughter. The latter was the Comtesse de Breteuil by her first marriage, and a sister-in-law of Miss Garner of New York.

Good prices were obtained for the porcelain sold the second day. A big group of Saxe porcelain "La Leçon de Chant," representing a man and woman in Italian comedy dress, was knocked down to Seligmann & Co., after keen bidding, for \$8,200. The "asking" price for this was \$6,000. Two allegorical groups, "America" and "Africa," the "asking" price, \$2,000 each, were sold separately, "America" going to Duveen for \$2,000, and "Africa" to M. Allain for \$1,320. A large Chinese baluster vase (Kang-Hi) went to M. Heliot for \$4,000.

At the third day's session Seligmann & Co., paid \$55,000 for a drawing room suite with Gobelin tapestry, whose "asking" price was \$60,000. It was exhibited at the "Expo-

sition Retrospective de l'Art Français" at the Petit Palais in 1900, and at one time formed part of the collection of Count Boni de Castellane. Messrs. Seligmann also secured a Beauvais tapestry, "L'audience du Prince," after designs by Baptiste Vernansal and Blin de Fontenay, for \$8,900. A Louis XV writing desk in black lacquer went to M. Paulme for \$11,200.

The pictures were sold Monday afternoon, in the presence of a phenomenal throng of dealers, collectors, and art lovers, and for the 33 old and modern oils, 8 water-colors and 25 miniatures, the record total for a one-day sale in Paris of \$559,575 was obtained. Of this, \$526,110 was for the oils alone. The previous records for one-day picture sales in Paris were the \$544,290 at the Maurice Kann sale last year, and the \$493,600 of the first day Cromer sale.

The highest figure of Monday's sale was brought by Lawrence's large and typical portrait of the Countess of Wilton—\$87,000, with the ten per cent. cost of commission added, \$95,700, which was paid by M. Georges Petit. E. Gimpel and Wildenstein, and M. Petit were the "experts" who arranged the sale, and employed the auctioneers MM. Lair-Dubreuil and Baudoin, who himself had placed an "asking" or valuation price on the canvas of \$90,000. His chief competitor for the picture was M. Eugene Fischhof. Mme. Roussel paid E. Gimpel and Wildenstein \$50,000 for the work in 1908.

The fine example of Corot "La Danse sous les Arbres—au bord du Lac" brought the record price for Europe of \$62,000. It was secured by Arnold and Tripp, had an asking price of \$40,000, and cost the late M. Roussel only \$700 in 1874. (It was an inheritance from M. Roussel.) The bidders-up for this canvas, which measures 55½ x 80c., were Bousod Valadon, Georges Petit and Knoedler & Co. The best previous Corot Paris auction price was the \$46,000 brought by the "Lac de Garde," at the Lutz sale in 1902, but the New York Corot auction records of \$80,500, given by Duveen Brothers for "Le Pecheur"—a canvas now owned by Mr. George F. Baker of N. Y., at the Yerkes sale in 1910, and the \$85,000, given by a Chicago collector for "Lake Nemi," at the Plaza sale this winter—are still the world's records.

The Fragonard "Education fait tout," which brought \$55,000, cost Mme. Roussel at Gimpel & Wildenstein's, \$30,000, three years ago, and the other Fragonard "Portrait de Mme. de Norenval," which brought \$26,400, was sold her by the same firm for \$20,000, only last year. The Nattier "Portrait de Marquise de Vintimille," which brought \$43,000 on Monday, was sold Mme. Roussel for \$30,000 by Gimpel & Wildenstein in 1908.

The table which follows, and which gives the artists' name, title of work, and asking and cost price, when obtainable, with sale price, will be found interesting reading and valuable for reference.

Artist.	Title of Work.	Buyer.	Cost Price.	Asking Price.	Sale Price.
Charpentier...	"Epiquerie près de la Fontaine"...	G. Petit	.....	.....	\$1,200
Drouais...	"Les deux petits Savoyards"...	Schoeller	.....	.....	38,500
Drouais...	"Un Jeune Elève"...	Gimpel & Wildenstein	.....	.....	45,100
Drouais...	"La Fillette au Chat"...	Gimpel & Wildenstein	.....	.....	29,700
Fragonard...	"L'Education fait tout"...	Agnew	\$30,000	\$36,000	55,000
Fragonard...	"Mme. de Norenval"...	Stettiner	20,000	20,000	26,400
Fuger...	"Elizabeth de Wurtemberg"...	G. Petit	.....	20,000	22,000
Gainsborough...	"Blue Boy"...	An amateur	.....	12,000	15,800
Greuze...	"Librarian Babuti"...	An amateur	.....	.....	24,000
Lawrence...	"Countess of Wilton"...	G. Petit	50,000	90,000	95,700
Lawrence...	"Sir Chas. Lauther"...	Schoeller	.....	5,000	25,500
Lawrence...	"Lady Gordon"...	Agnew	.....	6,000	6,600
Lepicie...	"Interested Politeness"...	Constantin	5,200	.....	6,200
Nattier...	"Marquise de Vintimille"...	Gimpel & Wildenstein	30,000	.....	43,000
Robert...	"Le Repos dans le Parc"...	Bousod, Valadon & Co.	.....	16,000	21,000
Robert...	"La Source au Temple de Vesta"...	.....	.....	.....	8,000
Snyders...	"Au Marche"...	.....	.....	.....	8,600
Bonington...	"La Sortie de la rue Royale"...	G. Petit	.....	20,000	18,700
Chaplin...	"Jeux D'enfants"...	Gimpel & Wildenstein	.....	.....	4,120
Corot...	"La Danse sous les arbres"...	Arnold & Tripp	700	40,000	68,200

OLD MASTERS SOLD.

A collection of Old Masters, consisting principally of Italian primitives belonging to the late Sir Wm. J. Farrer, was sold at Christie's on Saturday last, Mar. 23.

As is often the case of sales of this nature, the biggest price was realized where it was least expected. Mr. Agnew gave 1,020 gns. for the portrait of Johann de Meun, catalogued as a work of Hans Maler, but in reality by Jan Mostaert. The Botticelli tondo of the "Madonna and Child with St. John," did not rise to the average of Botticelli productions. Mr. Bohler, of Munich, paid 720 gns. for it. The really admirable "Pietà," by Andrea del Sarto, went to a private purchaser for 500 gns. Mr. Bohler gave 400 gns. for a triptych by Raffaellino del Garbo and 460 gns. for "The Raising of Lazarus," by Tintoretto (it brought 115 gns. in 1886). A "St. George and the Dragon," by Luca Signorelli, which, in 1879, was sold for 81 gns., went to Mr. Agnew for 440 gns. A Van der Meer landscape declined from 800 gns. in 1897 to 300 gns. A portrait by Carliari (Paolo Veronese), brought 400 gns. "The Adoration of the Shepherds," by del Sarto, brought 500 gns., and a charming little Umbrian, "Madonna," 480 gns.

MODERN ETCHINGS SOLD.

Fair to good prices were paid at the sale at the Anderson Galleries, Madison Ave. and 40 St., Mar. 22, of the collection of modern etchings, engravings, etc., formed by Edward G. O'Reilly, Hotel Netherlands. The total for the evening was \$4,590. Mr. Robert Friedenberg paid \$222 for a signed proof of S. Arlent Edwards after Fra Filippo Lippi's "Madonna," and \$150 for his "Sympathy," after Greuze. His "Mona Lisa," after Da Vinci, went to Mr. Louis Katz for \$135. A signed proof etching by Hedley Fitton of "The Rose Window at Notre Dame," went to Mr. J. F. Drake for \$250.

Mrs. Kindlund's Portraits.

An exhibition of twenty-nine portraits on ivory by Anna Belle Kindlund, is on at the Pierce Gallery, 741 Fifth Ave., through April 4. The artist is usually referred to as a miniature painter, but the term is scarcely descriptive of her work. Her "portraits on ivory," are three or four sizes larger than the average miniature and are more important as works of art.

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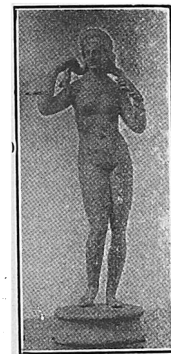
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FRANK BRANGWYN (An Appreciation)

Paris, March 20, 1912.

The exhibition of nearly two hundred etchings by Frank Brangwyn recently held at the Durand-Ruel Galleries calls loudly for more than passing comment. At first sight, his works are a great surprise, the large dimensions of the plates, as well as the wonderful effect of light, are as astonishing as they are true. Those who do not at first fully appreciate his great earnestness (not being perhaps, *en rapport*) end by admitting "certain qualities," then by defending, and finally by admiring it with as much joy as its strength becomes apparent, for Brangwyn is not an artist who only fascinates and charms, but rather one who dominates. His vision commands, rather than haunts. Such is the virtue of great work. In order to appreciate its beauty, one must ad-

It may be interesting to recall some of the important events of the artist's early life—events that developed in him the traits essential to every artist, viz.: individuality, personal vision, and the ability to express one's soul. For three years he was with William Morris, the English master of the art of decoration, and during his apprenticeship, he contracted certain aptitudes for decorative design which show themselves, even in his present work. At the age of twenty he became restless, and longed for the sea with its picturesque industry, its thrilling life. His youthful imagination was taken captive—off he went to realize his day-dreams. In 1887 he journeyed to Tunis, then on to Smyrna, Trebizond and Constantinople. He then explored the Black Sea, wandered over Roumania, and made his way up the Danube. In 1888 he was still on the move. He went to Asia-Minor and then on to Java, where



FRANK BRANGWYN IN HIS STUDIO.

mire with enthusiasm. Then one may understand and appreciate violent attacks where no hesitation and cold timidity is ever admitted.

Brangwyn's complete mastery of his craft, his clear-cut vision and penetrating power, are spontaneous, involuntary conceptions of the untrammelled soul, and carry one away, like those of all epic geniuses. One cannot feign such strength, one does not often acquire it, and he who possesses it, scarcely knows it. It alone creates and renovates. Some men master the flute, some learn to play the banjo, Brangwyn is the master-spirit of the pipe-organ of art.

His art consists in giving proportion to the simplest subject in a manner that makes it at once appear stupendous. Nothing in his eyes is commonplace—he surrounds his subjects with strange beauty, with tumult and with mystery. If some creative power has shaped his destiny, and sustained him in his work, it could only have been Rembrandt. It is he, he alone, whose shadow is profiled by the light of this new-old master.

he remained for some time. In the following year he painted several important works in Algeria, Morocco, and southern Spain. In 1890 he wandered into far-away Russia, and two years later returned to Spain, going thence to Milan, Genoa and Venice. In 1894 he revisited Spain and Morocco, and a year later made a long journey to South Africa, the Malay Archipelago, and on to artistic Japan.

This travel has been his real and almost only schooling. What could have better filled his memory and imagination?

I have the good fortune to know Mr. Brangwyn personally, intimately. We have worked together on the continent and in England. We have shared the hemlock cup. "We have drunk from the same canteen." I therefore know that by his unique vision of men and things, by his creative talent, his forceful observation and the classic style of his art, Frank Brangwyn ranks among the dominant and true masters of today.

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